CANADIAN
MOVING PICTURE
DIGEST

Vol. 23, No. 18 TORONTO 2, CANADA August 29th, 1931

THERE'S ONLY ONE KIND OF "POLITICS" TO PLAY IN THIS INDUSTRY—

—and that's the one starring Marie Dressler and Polly Moran!

LET'S play "Politics" the box-office kind—
LET'S attend to theatre business
AND leave the other kind of Politics to the Politicians!
MOST of the exhibitors we know are busy
BUYING pictures for next season,
RESERVING early playing time for them,
ARRANGING advertising and promotion campaigns.
M-G-M is busy making pictures—
THE kind of pictures we've made for seven solid years!
THE kind of pictures that have made friends
AND kept them!

Are you all set for another

METRO-GOLDWYN-MAYER YEAR?

We are!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

IT'S A PLEASURE!

6 Column Ad Mat, FREE!

M-G-M exhibitors capitalize on the fact they have booked the great M-G-M product.

This ad is being used in newspaper promotion, also as a throwaway, and for program adaptation.

NOTE: THIS MAT MEASURES 6 columns by 280 lines. It can be used complete or cut apart and arranged to suit your own spaces.

Vancouver Sun: "A picture decidedly worth seeing is playing at the Dominion this week—"The Speckled Band"

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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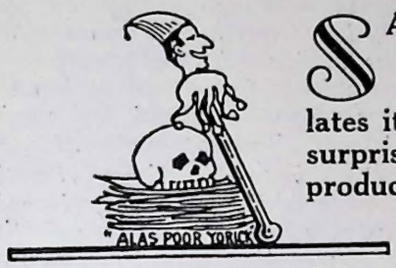
An Emasculated Idea



SAM HARRIS, chairman of "The Cinema," London, has on many occasions expounded editorial wisdom from his column, covering Show Business, as this relates itself to the British Film Industry, therefore we are surprised at some of the advice this gentleman gives British producers in the issue of his paper of August 12th, 1931.

We refer to the proposed joint scheme of distribution for British Films in the colonies under discussion by the F. B. I. Films Group; and regarding which scheme Mr. Harris' comments are as follows:

"The question of extended markets has also been discussed for years in regard to American distribution, which is far more important.

"Would it be more wise to tackle that first or is it presumed to be impossible?

"If it is not impossible should not the valuable time be spent on the more important problem first?

"We have heard for years about (a) the Big Colonial theatres being controlled by the American companies and (b) the very small ones paid for British film rights by independent Colonial distributors.

"But—is not American distribution the real root of the tree that blocks the path of British films progress, and is not good British production the best axe?

"It is in American distribution that the big money lies, and it is upon this that all efforts should be concentrated."

These thoughts did not, like Minerva, spring full-armoured out of the Jupiter head of Sam Harris, someone handed this Emasculated Idea, to Mr. Harris when he was not looking, and clamped a Helmet upon it.

The strength of the British Empire is centralized in the strength which the Dominions can give to the Mother country; and the Screen is one of the Empire's greatest mediums of service through which England can serve the Dominions and the Dominions serve England, by way of keeping the Empire united; and by way of stimulating inter-Empire trade, not only in relationship to Motion Pictures, but all those accessories which are utilized by this Industry in the presentation of Motion Pictures!

England must strengthen her trade relations within her Empire, with these forces solidified, we have the power to talk trade to other countries.

The Film purchasing power of Great Britain, of Canada, of the other Dominions, is of sufficient importance to the U. S. Film Industry, to secure in return a market for British Films in the United States!

It is obviously more difficult to secure a market for British Film product in the U. S., which produces, and is the largest producer of films, than to secure a market for British product in the Dominions, where production of films is negligible.

For years The Digest has been advising British producers to strengthen their Film Markets throughout the Dominions, for here we have the governments of the various Dominions eager to co-operate.

No one goes in quest of foreign conquest leaving one's own home or nation weak in defence! Fortify yourself, British producers, with domestic distribution first, with distribution throughout the Empire; and with this backing and security march on to foreign territories. This is the one and safe way.

RAY

RAY LEWIS

PRESENTS

FOLLOWING up our statement in the issue of The Digest, August 22nd, wherein we mentioned facts and names in connection with the creation of a British Film market in Canada, we must not forget the excellent support given to British Films in Canada, by Women's organizations, notably the Imperial Order of the Daughters of the Empire, the tremendous good-will set into motion by Mr. T. H. Bell, M.P.P., in his Parliamentary and other addresses which he made covering British Films, and the co-operation of our Trade Commissioners and Censor Boards, the latter in as far as such co-operation was within their jurisdiction and power.

British Film activity dates back to the Allen chain of theatres in Canada. Mr. Sam Smith was London representative for the Allens and purchased for the Allen circuit several British productions, among which was "The Battle of the Somme," "Marne," "The Better 'Ole," etc. Mr. Smith came to Canada with "Zeebrugge" which he successfully exploited here.

In 1918, at the suggestion of Ray Lewis, who advised a survey of the British Film Market, by way of promoting British Film Trade here, The Allens engaged Miss Lewis as their personal European representative. Miss Lewis spent eleven months in England, conferring with British producers and distributors, exhibitors; and purchased at that time many British productions for Canada. Miss Lewis campaigned against the policy of selling Canadian with American rights, stressing the fact that these pictures seldom reached the Canadian market; and those which finally did come to Canada were always released under the trademark of their American distributors, their title changed; and therefor of no benefit to British producers, by way of creating a British Film market here.

SINCE that period The Digest has campaigned unceasingly for British Films, urging a greater and greater perfection and quantity, co-operating with various British sources for such an objective.

Several trips were made by Miss Lewis to London and pictures from time to time purchased upon her recommendation.

In all this work for British Films, the policy followed was a constructive one, no unfair tactics against other product was employed, we advocated an open market in Canada, in the other Dominions for British Films, where competition would be a matter of quality; and did not advocate Government interference and co-operation to make this market possible, until we discovered the diabolical tactics employed to "kill" British pictures here in Canada, tactics still in operation by competitive interests and their paid servants.

Our opposition to such propaganda was based on the fact that it was in "Restraint of Trade," that it was anti-British; and that the Screen was Americanizing Canada to such an extent that another generation would find us just inhabitants of the American continent.

Our opposition to this change of nativity is not based upon a dislike of American institutions, etc.; but a love for our own British nativity. We cannot discover wherein Canada can be benefitted by becoming other than she is, British, and we have the same, perhaps hysterical enthusiasm, as one finds in the United States, in relationship to our emotional reactions to our Mother Country and our Dominion. We find no reason to quarrel with any man for loving his country best; and since Economic prosperity plays a prominent part in the life of any nation, we are inspired to co-operate toward the economic success of our Dominion and our Empire.

THE MOTION PICTURE has revealed its worth in dollars and in sense, the latter by way of stimulating and inculcating ideas in respect to national and Empire policies, international relationships, covering trade and commerce and the general business of living. We have a right, at least, in our own British Dominion to demand that British product be given fair play; and we are just as strongly opposed to any force or forces seeking to erect barriers here, as are the vigilantes in the U. S., who are on guard there, and in all parts of the world, for the economic good of Uncle Sam.

We can excuse U. S. interests for their anti-British film propaganda, they are not interested in our national issues, nor the big question of inter-empire trade, but we cannot excuse Canadian, or English interests, even for the lure of the Almighty Dollar, from making capital out of anti-British Film propaganda.

We know that this is an age of queer people and queer visions, and that commerce is not a Don Quixote adventure, but the aversion to selling one's Master for "thirty pieces of silver" still is a living current, veining through the lives of many of us; and the ethics which inspires such aversions will and must survive.

It is this spirit of British Fair Play which inspires us to make a statement, in connection with the part which The Digest's editor personally played in creating a market for British Films in Canada, even to the promotion of certain contracts and agreements.

(Continued on Page 8)

The Winnipeg Free Press: "The Speckled Band" kept patrons electrified with excitement

Observations

By The Editor

WE OBSERVE that there is to be a meeting at the Astor Hotel, Sept. 1st, as a protest against the sales policy of M-G-M.

Our information came to us by air-mail and called for immediate release. Twenty-one theatre organizations are reported as interested in this meeting, but we also observed the following, quoted, "Spokesmen for the other major film companies have intimated pretty strongly that if Metro succeeds in putting over its 25, 30 and 35% sales plan, the other distributors will demand the same terms next season."

* * * *

WE HAD an idea that some good distributing friend, or friends of Metro-Goldwyn-Mayer were among the cooks, who cooked up this meeting, because M-G-M stands alone in respect to the merits of its product; and the other distributors knowing this, are indulging in the usual motion picture tactics to cut in on someone else's revenue.

Our information further states that "theatremen are pretty generally agreed that the exhibitors can pay 25% and score charges and operate profitably, so that increased demands of Metro are encountering the strongest kind of sales resistance."

* * * *

NOW, The Digest being an exhibitors' paper, is interested principally in the problems of exhibitors; and how to keep these Independents in business, but the opinion, or threats of other distributing units would not influence The Digest, if we were exhibitors, in our attitude toward Metro-Goldwyn-Mayer; and if exhibitors have been paying 25% to some distributors for their product, by way of comparison, we would give Metro-Goldwyn-Mayer the preference and the greater percentage.

In Canada, the Famous Players Canadian has been paying 15% and getting away with it; and we have not heard of this thirty and thirty-five percent demand from M-G-M. But exhibitors, why blame M-G-M for demanding more for their product, with which you make profits, than the distributors with whose product you just about "get by," if not incur losses?

* * * *

METRO-GOLDWYN-MAYER has been centralizing on the production of Quality pictures, while other companies have been busy getting theatres, going to the public for finance; and trying to monopolize the Film world; and put you out of business.

Metro-Goldwyn-Mayer has for many years captured first place for the number of Quality pictures it has produced, selected from all product and by critics of various degrees and kind.

Metro-Goldwyn-Mayer has been giving this Industry stars and stars, those the public demand and follow; and has been spending millions on productions and star publicity.

* * * *

METRO-GOLDWYN-MAYER has not been using its stars, or productions for Screen advertising, from which it receives a revenue, nor has this company cut the salaries of its employees.

Metro-Goldwyn-Mayer has not opened schools for the training of managers, nor schools for acting at so much per, its business has been in making business profits out of the production of pictures; and The Digest hereby declares that if some of the other companies are getting 25% for their product, Metro-Goldwyn-Mayer is entitled to the sliding scale of 25, 30 and 35% in accordance with the stars and pictures released under this trademark.

* * * *

PERCENTAGES can be arranged in accordance with intake. It is our opinion that any exhibitor, who convinces Metro-Goldwyn-Mayer that he cannot afford to pay the percentages alleged will not be required to pay them. No company that has made producing and distributing such a profitable business as Metro-Goldwyn-Mayer has; and which has secured so much independent support, would utilize a policy designed to put a customer in the "red".

Get together with Metro-Goldwyn-Mayer exhibitors, and forget the propaganda of some of the other fellows, who will have to produce better pictures, much better, to not only increase their percentages, but to prevent a decrease in same.

* * * *

THE Independent Theatre Owners' Association of Ontario has been duly formed, through the amalgamation of the Community Theatres and the Exhibitors' Co-Operative.

The meeting held at the Prince George Hotel, Toronto, Wednesday, August 26th, saw the inception of this amalgamation, and the formation of a body politic, a board of five, selected from approximately eight nominees, to look after legislative and other matters in respect to these exhibitors.

The history of the Exhibitors Co-Operative has been an interesting one. The fact that several efforts were made, and continued to be made, to eliminate its co-operative activities, is an indication that it was doing work, not particularly acceptable to certain interests. However, now that it has been absorbed by other Independents, let us hope that their independence will continue to function and that they will gain in strength.

* * * *

ABOUT fifty exhibitors were present at the meeting, largely from Toronto, but with a fair sprinkling from various centres in Ontario.

Mr. Moorehead was in the chair and save for two addresses, the first by Mr. Oscar Hanson, who is the managing director of the Community Theatres, and who will be in charge of the buying power of the Amalgamated organizations, the other address was given by Ray Lewis.

The Board includes Tom Ross of the Royal, Bowmanville; Don Stapleton of Ottawa; Mr. Filman of Moorehead and Filman Ltd.; Mr. McCabe of Carlton and Paulton, Toronto; and Mr. Tom Brady of the Madison, Toronto.

* * * *

ONE POINT in particular, which Mr. Hanson stressed is one which exhibitors should remember, since it relates to the buying power of independents, which Mr.

(Continued on Page 8)

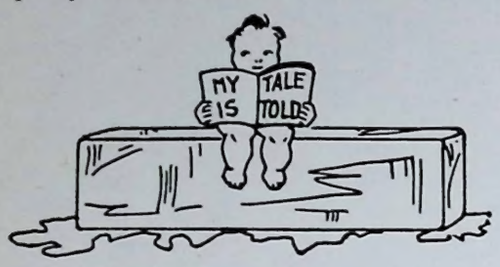
Roxy, Barrie, had Grand Opening, said to be finest theatre North of Toronto. Capacity 750. John Sasa & Sons, owners. "One Heavenly Night" feature

Ray Presents

(Continued from Page 4)

DESPITE previous statements made in the English press, it was Ray Lewis who opened the negotiations for the distribution of the B.I.P. product in Canada, through Regal Films. It was Ray Lewis who promoted the British and Dominion's contract with Regal Films, and who also promoted other distributing agreements for British product in Canada. Mr. Sam Smith took charge of the details of terms, etc., after certain agreements had been made by Ray Lewis; and it is Ray Lewis, in conjunction with a leading British Exhibitor, who is at present promoting a British chain of theatres in Canada.

Someone said, "You cannot hide a light under a bushel," your editor has tried it and it can be done. Someone also said, "Silence gives consent." Excuse this declaration, but since The Digest has had to take its punishment for service, at least let it be known in what capacity The Digest has served.



Hon. W. J. Major, Manitoba, Likes Combine Prosecution Plan

In a statement issued, Hon. W. J. Major, attorney-general for Manitoba, admitted this province was considering separate action against those firms mentioned in the Motion Picture combine report by Peter White, K.C. His announcement followed a report from Victoria that the governments of the provinces would unite in legal action against the firms mentioned in the report.

"While I have been away from the Capital for several days travelling through the north country and to Churchill, before I left, the White report had been received and the government was considering action against the firms mentioned in the report. The chief subject of the report was Ontario, but it is likely we will prosecute the firms involved."

Mr. Major thinks the plan of combined action by the provinces is a good one, but, as yet, knows nothing of any plan to hold a conference in Winnipeg to discuss concerted action against the firms.

H. J. VENNES

Receives Fellowship

H. J. Vennes, Transmission Engineer of the Northern Electric Company, Limited, who was recently elected a Fellow of the Acoustical Society of America. There are only three other such Fellowships bestowed in Canada.

Observations

(Continued from Page 7)

Hanson states covers 65% of the market. This percentage should be chalked up against the first-run claims, by way of giving the Independents their place "in the sun" of Motion Picture Trade & Commerce.

The amalgamated exhibitors number about fifty-nine and their buying power, according to Mr. Hanson, is approximately three-quarters of a million, therefor these should receive the same benefits as accrue to circuit-owned theatres.

* * * *

THE EVENING CITIZEN, of Ottawa, Monday, August 24th, publishes a statement that joint action by the provinces, in the matter of the alleged Motion Picture Combine has been announced at the Parliament Buildings, Ottawa, last Saturday. Provincial legal departments are reported to be "combining their forces and will decide on a course of action at a conference to be held at some central point, probably Winnipeg."

Hon. J. F. Lymburn, Attorney-General for Alberta, is said to have stated that while he had been in communication with British Columbia authorities on the matter, a definite line of action had not been planned. It was the intention to confer with British Columbia after the report had been fully diagnosed; and that some joint course of action was likely.

* * * *

ATTORNEY-GENERAL W. L. HALL, of Halifax, stated that no course of action in regard to possible joint prosecution has yet been decided upon. He stated that the subject had been discussed between him and another Attorney-General of another province, but no definite action decided upon.

* * * *

THE WINNIPEG FREE PRESS, Vancouver Sun, Ottawa Citizen, Hamilton Herald, Hamilton Spectator, Augustus Bridle in Toronto Daily Star, The Globe, Toronto; The Winnipeg Tribune, Port Hope Guide, S. Morgan-Powell in Montreal Star, and Ted Reeve in Toronto Evening Telegram, all had words of praise for "The Speckled Band," one of the Victory Group's British International features.

For instance the Evening Telegram commenting upon "The Speckled Band" during its release at the Tivoli, Toronto, said, "The best picture of the week is an English production at the Tivoli. This is 'The Speckled Band' and as one who thinks that Conan Doyle was one of the greatest authors of all times we rise and give a hand to the director who took the Sherlock Holmes' story and handled it so differently. There is one scene that will make the hairs on your neck stand up and quiver or we will eat a herring."

* * * *

PRODUCERS state, that within a month, they will be prepared to move into the public schools of the United States; and that instead of 150 prints of a subject, 150,000 copies will be made and distributed to schools.

FOR SALE

Theatre Seats—

500 upholstered seats and back.....$2.50 each
250 upholstered seats..... 2.00 each
1,000 veneer seats .....50c - $1.00 each

THE MAVETY FILM DELIVERY
277 VICTORIA ST. ADelaide 2413 TORONTO

Richard Finnie, son of O. S. Finnie, director of Northwest Territories, comes back to Canada with 15,000 ft. of movie film depicting "Blonde Eskimos of the Arctic"

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A Metro-Goldwyn-Mayer feature with Clark Gable, Madge Evans, Marie Prevost, Ernest Torrence and Lew Cody. The picture is essentially the story of the racetracks with the theme centreing around a horse "Tommy Boy," that has lost his spirit, because of bad treatment; and who is brought back to his former prestige by the heroine, who races him in order to regain her fortune. The horse was trained by Rellence, and after being bought and sold several times is returned to his former trainer by the sweetheart of a dead gambler. Rellence is shot, and his wife enters the horse in a race. She is tipped off by a friend, who is a crook, Clark Gable, that her jockey has been bribed to throw the race. When the jockey tries to pull in the reins, he discovers that the owner has cut them; as a result Tommy Boy wins the race, and Clark Gable and Madge Evans are united. It is directed by Charles Brabin from the story "Horseflesh" by Frederich Hazlitt.

UPTOWN—Manager Tom Daley—"The Public Defender," an R.K.O. release with Richard Dix. Richard Dix, the hero, in love with the daughter of the Vice-President of the bank, sets out to prove the father's innocence when his bank is closed and he is arrested for shady dealings. He is nearly put in jail when he enters the homes of the guilty parties, assisted by his confederates, the Professor and the Doctor, two former convicts, opens the safes to obtain the necessary data with which to prove his case. The guilty men appeal to the police for protection, but the latter are unable to cope with Dix. A man is murdered and all clues point to the hero, but he is successful in not only clearing himself, but also the Vice-President; and the crooks are apprehended. Directed by Walter J. Ruben, from the story by George Goodschild.

IMPERIAL—Manager H. V. Knevels—Barbara Stanwyck in "The Miracle Woman," with a supporting cast of David Manners, Sam Hardy, and Beryl Mercer. Barbara Stanwyck, a daughter of a preacher, who has died of a broken heart on account of the treatment he receives from the trustees of the church, while giving the last sermon her father has prepared, denounces the trustees as hypocrites. She is heard by a "sharper" who is struck by her oratorical powers. He tells her a scheme whereby they both can become rich quickly. She becomes an Evangelist and soon they have a large tabernacle. Barbara becomes very prominent and her sermons are broadcasted over the radio. An ex-aviator who is blind, hears her over the radio, and is prevented from committing suicide by one of her sermons. He goes to hear her and enters the lions cage from which stand she is delivering the sermon. They fall in love, but are prevented from marrying or even seeing each other by the sharper. One night, while preaching, the temple catches fire and Barbara is saved by the hero. A Columbia picture directed by Frank Capra.

TIVOLI—Manager Jimmy Lynch—"Silence," a Paramount picture with Clive Brook, supported by Peggy Shannon, Marjorie Rambeau and Charles Starrett. The picture opens with a scene of Brook sitting in the death cell, while the men are erecting his scaffold. He confesses to the priest, and as he tells his story one sees the picture of his life. Just getting out of prison he returns to the girl he has been living with, Peggy Shannon, who does not know he was in prison. Peggy is about to become a mother, and Clive is going to marry her. He asks Marjorie Rambeau, for the necessary capital, and when she will not lend it to him, he steals it. When the police arrive he leaves the money with Peggy and she is arrested as an accomplice. To get her out of jail he promises to marry Marjorie, and Peggy, learning of this, faints, and is taken away by a former sweetheart Phil, who marries her immediately. Clive, not able to keep his promise, goes to her, only to find her already married. Years pass and Clive is travelling with a carnival. He meets Phil and sees his daughter, who learns who her real father is. She shoots a man who is trying to blackmail Phil, and Clive takes the blame. But after confessing he discovers that the priest is only a spy. Peggy confesses, and is freed by the jury. Clive leaves, realizing that he can only be a detriment to her. Directed by Louis Gasnier.

SHEA'S—Manager Jerry Shea — A First National picture, "The Reckless Hour," with Dorothy Mackaill and Conrad Nagel.

Canada's Projection Equipment Headquarters

Simplex, Super-Simplex, Motiograph, De Luxe and Powers Projectors, Assemblies and Repair Parts.
Direct Factory Representatives.

Cont-El-Arc and Crompton-Parkinson Motor Generators.

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Vocalite Glass Bead and Chromolite Sound Screens.

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Strong Junior and Senior, Motiograph De Luxe, Peerless and Brenkert Low and HiLo Reflector Arc Lamps.

Fulco Booth Tables, Kansalite Aisle Lights, National and S.A. Carbons, Steel and Wireweld Reels, Projection Text Books, Colored Gelatine, Wall Safes, etc., etc.

If it's for a Theatre, and of proven worth, we have it!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Winnipeg Mirror objects to "The Seas Beneath," being given an American angle, since it deals with British mystery ships during war

Round About the Studios

M-G-M September Releases

Metro-Goldwyn-Mayer's list of new releases for the month of September comprises Cecil DeMille's eagerly-awaited production of "The Squaw Man," the Lunt-Fontanne picturization of the famous stage success, "The Guardsman," John Gilbert's "The Phantom of Paris" and a new Buster Keaton comedy, "Sidewalks of New York.

Columbia Assigns Roles in "Gallagher"

Loretta Young and Robert Williams have been assigned to the leading roles of "Gallagher," tentative title of the "Special Capra Production," announced as one of the out-standing vehicles in Columbia's 1931-32 line-up. The picture is a highly dramatic tale of love versus wealth and social prominence. The film will go into production as soon as a suitable supporting cast has been signed.

Billy Eugene with Eddie Quillan

Billy Eugene is the latest addition to the cast of Eddie Quillan's current starring production which is now being filmed at the Culver City studios of RKO Pathe. Eugene has been appearing in support of Edgar Kennedy in the Mr. Average Man series of comedies produced by the same organization. Quillan's vehicle is as yet untitled.

To Direct Own Picture

For the first time in its Film history, London is to have a woman director, the lady in question is Miss Jacqueline Logan, who is to direct her own picture for British International Pictures.

"Private Lives" New Shearer Vehicle

"Private Lives," the adaptation of Noel Coward's stage play of the same name, will be Norma Shearer's next Metro-Goldwyn-Mayer picture, with Robert Montgomery playing opposite her.

Sidney Franklin, who has just completed a picturization of "The Guardsman," co-starring Alfred Lunt and Lynn Fontanne, will direct "Private Lives," and the new film is expected to get under way in the near future.

Male Lead for Gable in "The Mirage"

Clark Gable, whose most recent screen roles were in "A Free Soul" and "Sporting Blood," has been given the male lead opposite Joan Crawford in "The Mirage." This picturization of Edgar Selwyn's play of the same name will be directed by Clarence Brown, who directed "A Free Soul," and is expected to get under way within the coming week at the Metro-Goldwyn-Mayer studios.

Helen Twelvetrees Vacations in Vancouver

When Helen Twelvetrees enjoys a vacation she wants it to be one which carries her as far away from studio and career as possible. The RKO Pathe star will return in a few days from a trip to Vancouver, in the course of which she leisurely motored north and came home by steamer. Only a few weeks ago she and her husband, Frank Woody, "packed in" to some of the least accessible regions of the High Sierras, living in a tent during their sojourn there.

Columbia Releases Boosting Business

Reports received from exhibitors throughout the country this week reveal that Columbia's two outstanding late summer releases "Dirigible" and "The Miracle Woman," are boosting theatre business wherever they are shown. Despite hot weather and the vacation season both productions are breaking box office records and in many instances taking houses out of the red.

To Produce Technicolor Films

A new contract has just been signed by several of the leading film companies with the Technicolor Company, under which Warner Brothers and First National will produce at least four Technicolor pictures between them. Paramount is scheduled to produce eight colored features. Metro-Goldwyn-Mayer is reported as having plans to continue with "The March of Time," which was left last year, when there was a decline in the popularity of musical comedies. They are negotiating with the Technicolor people to produce "The Merry Widow." It is thought that RKO will produce three Technicolor films.

Polly Moran on Personal Appearance Tour

Polly Moran will be seen in at least nine cities outside of New York during her personal appearance tour. After appearing at the Capitol Theatre, New York, during the week ending last Friday, Miss Moran went directly to the Jersey City Theatre, Jersey City, where she will remain for a week.

She will then play consecutive engagements in Washington, Baltimore, Pittsburgh, Columbus, Cleveland, Buffalo, Rochester and Syracuse before returning to the Metro-Goldwyn-Mayer studio.

Coldeway Joins RKO Pathe Writing Staff

Anthony Coldeway, former scenario editor and story executive for First National, has been signed as a member of RKO Pathe's writing staff, according to Charles R. Rogers, Vice-President in charge of the latter company's production. He is now working on a special assignment with Harry Joe Brown, RKO Pathe's associate producer.

Universal Gives Sally Blane Feature Role

At last the leading lady for "The Spirit of Notre Dame" has been chosen. It is Sally Blane, who plays the role of Peggy. In the meantime three weeks of intensive football scenes at Universal City have been made for this Lew Ayres' starring vehicle. This week, the former Notre Dame stars, the Four Horsemen, Frank Carideo, Adam Walsh, and Moon Mullins, Al Howard, Buck O'Connor, and the rest have returned to their several universities and their coaching assignments.

B.I.P. Producing "Four Winds"

"Four Winds," written for the screen by Norman Lee, will go into immediate production under his direction. A particularly strong cast has been chosen for this production and includes Moira Lynd, Jack Morrison, Lewis Dayton, Cecil Ramage, Hal Gordon and Molly Lamont. "Four Winds" will be produced at Welwyn Studios.

Metro-Goldwyn-Mayer has signed Nils Asther, former silent screen star, to a new contract. Asther has recently appeared in vaudeville and his next screen role has not yet been announced.

Marie Dressler and Polly Moran in "Reducing" opened re-named, re-modelled Tivoli Theatre at Thorold, formerly the Patricia